THE PAINTED BRIDE QUARTERLY

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Cover photograph of John Giorno by Gerard Malanga
  (first reading of Shit Piss Blood Pus & Brains at the
  Institute of Contemporary Art, Philadelphia,
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Portraits of Aram Saroyan by Alice Neel

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Please note: 13 Epigrams by Paolo Universo in vol 2/no 3
  was translated by Ruth Feldman and Brian Swann
Shit
Piss
Blood
Pus
& Brains
Shit
Piss
Blood
Pus
& Brains
Shit
Piss
Blood
Pus
& Brains
SHIT
PISS
BLOOD
PUS
& BRAINS
Shit
Piss
Blood
Pus
& Brains
SHIT PISS BLOOD PUS & BRAINS

you are bored
you are bored
you are bored
you are bored
and restless
you are bored and restless
and restless
and restless
and restless,
you can’t
think
of anything
you can’t think
of anything
of anything
to do
to do
to do
to do
you can’t think of anything to do,
you can’t think of anything to do,

it’s driving
you
crazy
it’s driving you
crazy
it’s driving you crazy,
you’re trembling
you’re trembling
you’re trembling,
your hands
are shaking
your hands are shaking
your hands are shaking,
and your heart
is going
and your heart is going
and your heart is going
wham
wham
wham
wham
in your chest,
in your chest,
and you lie
and you lie down
on the bed and you lie down on the bed, and bury your face
in the pillow and bury your face
and bury your face in the pillow, maybe
maybe it'll get better
it'll get better maybe it'll get better
if you get up
and walk around
if you get up and walk around, so you walk around
so you walk around, and around and around
and around, and around
and around, and around, and around, and there's nothing
to do and there's nothing
to do and there's nothing to do, so you lie down
again so you lie down again,
so you lie down again, and bury your face
in the pillow and bury your face
in the pillow and bury your face in the pillow
and bury your face in the pillow

Their hulls are rusting
are rusting through
Their hulls are rusting through,

helicopter
helicopter facilities
facilities
helicopter facilities
unsafe
unsafe,
unsafe, living
quarters fouled
fouled with sewage
living quarters fouled with sewage,
galleys full
full of roaches
galleys full of roaches,
and blood banks
rotting
and blood banks
rotting
and blood banks rotting

and you are falling
off a subway platform
and you are falling
and you are falling
and you are falling off a subway platform
off a subway platform,
and you don’t know
if you’ve been pushed
and you don’t know if you’ve been pushed
or you did it yourself
or you did it yourself,

and you are lying
on the tracks
and you are lying on the tracks
and you are lying on the tracks,
and see

a train
a train coming
coming at you
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
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and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
and see a train coming at you,
bloody meat and you are squashed bloody meat,
and you are dead and you are dead
and you are dead and you are dead,
and you are dead, and all
and all these people and all these people
and all these people are staring
at this dead body
and all these people are staring
at this dead body
are staring at this dead body,
and you are inside this bloody corpse
and you are inside this bloody corpse,
and you can’t believe its true
and you can’t believe its true
and you can’t believe its true
and you can’t believe its true,
and you can’t believe its true, its really
its really happened
its really happened to you
its really happened to you, to you
its really happened to you, its really happened to you,
and there’s a policeman
and there’s a policeman
and there’s a policeman,
and its very pale
and its very pale
and its very pale, and it’s very pale,
and they cover you
with a blanket
and they cover you with a blanket,
and they cover you with a blanket,
and then stuff your body
in a rubber bag
and then stuff your body in a rubber bag
and then stuff your body in a rubber bag
and zip it up
and zip it up
and zip it up,
and zip it up, and you have lost
your body
and you have lost your body,
and you have lost your body,
and it’s weirdness
and longing
and panic
and anxiety
and it’s weirdness and longing
and panic and anxiety
and it’s weirdness and longing and panic
and anxiety,
you don’t know
where
you are
you don’t know where you are
you don’t know where you are,
you don’t know
what to do
and you don’t know what to do
and you don’t know what to do,
you’re in a subway
you’re in a subway
you’re in a subway,
but you’ve got
to stick
with your body
but you’ve got to stick
with your body
but you’ve got to stick with your body
you can’t
let it
get away
you can’t let it
get away
you can’t get away
you can’t let it get away,
you can’t let it get away,
you’re on
this Boeing 747
this Boeing 747
this Boeing 747,
and the smiling
stewardess
and the smiling stewardess
has just put
has just put
has just put
has just put
a tray
of food
a tray of food in plastic compartments, and it's beef stroganoff over St. Louis, and lasagne over Los Angeles, and lasagne over Los Angeles, you were driving in a car on the Freeway and you were driving in a car on the Freeway in a car on the Freeway, and a cop stopped you and a cop stopped you and arrested you for drunken driving and arrested you for drunken driving and you are in jail you are in jail you want to change the television channel you want to change the television channel, change the television program again change the television program again, and go to the refrigerator and go to the refrigerator and drink some orange
some orange juice and drink some orange juice, and walk around the room, and walk around the room, and do all those things again, change the TV program, change the TV program, change the TV program and your mind rat in a cage is a drunken rat in a cage.

The main living area is separated from the kitchen by a bar covered with abstract compositions of Mexican-made ceramic tiles,
and enclosed
in the counter
and enclosed in the counter
are the refrigerator,
freezer
and oven
are the refrigerator,
freezer and oven
are the refrigerator, freezer and oven
you are 12
years
old
you are 12
years old
you are 12 years old,
living
in this bedroom
living
living
living
in this bedroom
in this bedroom
with the blue
bedspread
with the blue bedspread,
and there’s
nobody
to play with
and there’s nobody
to play with,
it’s boring
there’s nobody to play with,
it’s boring
it’s boring
it’s boring
the air
is pinching
your skin
the air
is pinching your skin
the air is pinching your skin
and poking
you
and poking you
and poking you,
and you hate
the rest
of the house
and you hate
and you hate
you hate the rest of the house,
and it’s wanting
and needing
and yearning
it’s wanting and needing
and yearning
wanting and needing and yearning,
and the words
hurt
and the words hurt
and the words hurt,
and you’re the only
one
you’re the only one
in the world
this has happened to
in the world this has happened to,
except
everyone
everyone
feels
this way
feels this way
about
3 times
a day
about 3 times
a day
about 3 times a day
every day
every day
every day,
for fast
pain
relief
for fast
pain relief
from headaches
fast pain relief from headaches,
colds
colds,
throbbing
sinuses
aching
aching muscles
aching muscles,
aching muscles,
have some Valium
have some Valium
have some Valium,
or Quaaludes
or Quaaludes,
they bring
quicker relief
they bring quicker relief
than aspirin
than aspirin,
than aspirin,
Bufferin
Bufferin,
Bufferin, or Anacin
Bufferin, or Anacin,
or Anacin, so next
or Anacin, so next
time
it hurts
so next time it hurts
so next time it hurts
reach for codeine
reach for codeine,
reach for codeine,
switch to Percodan
switch to Percodan,
switch to Percodan,
and fly
fly
fly
fly the Friendly Skies
fly the Friendly Skies
the Friendly Skies
of United Airlines
of United Airlines,
you’ve got so much
to give
you’ve got so much to give
you’ve got so much to give,
you’ve got so much to give,
I’m Abbie
Fly
Me
To Miami,
and a vodka
and a vodka
Martini
on the rocks
and a vodka Martini on the rocks,
smoking
a cigarette
smoking a cigarette
turns big
dirty loads
turns big dirty loads into dashing
into dashing clean clothes
into dashing clean clothes,
and feeling good
and feeling good and feeling good,
and feeling good, and laughing
and laughing and laughing
and laughing, smoking
smoking a joint
smoking a joint, drinking
drinking Tequila
drinking Tequila, talking
talking about
about what
what you did
did today
talking about talking about
talking about what you did
what you did today,
today, saying
saying something
something funny
saying something funny, saying
saying something
saying something significant
saying something significant
A fleet of Rolls Royces meets the guests at the airport, and 300 acres of gardens are an incredible sight, whole mountains covered with bougainvillea, whole mountains covered with bougainvillea, ponds filled with waterlilies, ponds filled with waterlilies, thickets of bamboo thickets of bamboo, a luscious marshmallow sundae of a girl, a luscious marshmallow sundae of a girl, who, along with other ripe blondes, who, along with other ripe blondes, like Joan Blondell, like Joan Blondell, radiated the double promise, radiated the double promise of sumptuous.
of sumptuous sexuality
and good fellowship
and good fellowship
of sumptuous sexuality
and good fellowship
you are lonely
and horny
you are lonely and horny
and want to make it
with somebody
and want to make it
with somebody
you are lonely and horny
and want to make it with somebody,
and everyone turns away
and everyone turns away,
and everyone turns away,
everyone is ignoring you,
everyone is ignoring you,
nobody likes you
you nobody
nobody likes you
nobody likes you
likes you, and the way
and the way a pick
a pick ax
a pick ax whams
whams whams
whams whams
whams into mud
into mud, into mud,
into mud, so a pick
so a pick ax
ax sinks
sinks into your heart
a pick ax
sinks into your heart
a pick ax sinks into your heart,
and it's a job
interview
and it's a job interview,
or waiting
for the subway
or waiting for the subway
waiting for the subway,
and you want
to become
you want to become
famous
famous
famous
and you want to become famous,
and love
someone
and love someone
and love someone,
and have it
and have it
and have it
have lots
of it
have lots of it,
all
the beautiful
lovers
all
all
all
all
the beautiful lovers,
and money
and power
and money
and money
and money and power
money and power,
and now and now
and now
and now
you're splashing
in a blue
swimming
pool
you’re splashing
in a blue swimming pool,
and you’re lying
limp
and dazed
in the sun
and you’re lying limp
and dazed
in the sun
and you’re lying limp
and dazed
in the sun
and you’re lying limp and dazed
in the sun
on a wooden sun deck
in the sun on a wooden sun deck,
and it’s Bloody Marys
and it’s Bloody Marys,
and somebody’s sticking
their tongue
in your mouth
and somebody’s sticking
their tongue in your mouth,
somebody’s sticking
their tongue in your mouth,
somebody’s sticking
their tongue in your mouth,
somebody’s sticking
their tongue in your mouth,
and licking
your legs
and licking your legs,
and everybody’s grabbing
at you
and everybody’s grabbing at you
and everybody’s grabbing at you,
and wanting
and wanting
and wanting,
and pinching
your tits
and pinching your tits,
and you say
to them:
“Come
on
“Come
on
Come on
Come on
Come on
Come on
and cum
and cum
and cum
and cum
Come on and cum
Come on and cum,
I want
to get
out
of here
I want to get
out of here
"I want to get out of here"
and it's summertime
it's summertime
summertime,
and you're sailing
down
the highway
and you're sailing
down the highway
and you're sailing down the highway,
warm
balmy
breezes
warm
balmy breezes
warm balmy breezes,
and music
and music
singing
singing
singing
on the car
radio
on the car radio:

Do it
Do it
Do it
Do it
anyway
anyway
you want
you want
Do it anyway you want
anyway you want
anyway
anyway
anyway you want
you want
and concrete
road
and concrete road
and concrete road, and sunlight,
and sunlight, and sunlight,
and green trees
and green trees
and grass
and grass,
and weeping willows
and weeping willows,
and you’re stoned
and you’re stoned
and you’re stoned,
it’s sweet breezes
it’s sweet breezes,
and you feel so lucky
and you feel so
and you feel so lucky
Tonight will be breezy
and warm
a thundershower or two
during the night
a thundershower or two during the night
the temperature 64—68
64—68
64—68 degrees
relaxed
relaxed
and confident
and confident
look up
America
look up America
look up America,
and see
what you got,
you got
the real thing
you got the real thing,
you got it
made
you got it made
you got it made,
you are young
and thin
and rich
and beautiful
you are young and thin
and rich and beautiful
young and thin and rich and beautiful,
and you’re wearing
this rainbow T-shirt
and you’re wearing this rainbow T-shirt,
and you feel
smooth
and sweet
and arrogant
and you feel smooth
and sweet and arrogant
smooth and sweet and arrogant,
and everybody
loves you
and everybody
loves you
and everybody loves you,
everybody wants you
everybody wants you,
you’re big
box-office
you’re big box-office.
you’re big box-office:    Ladies
                             and Gentlemen,
                             The Rolling Stones,
                             this great musician
                             you’re this great artist
                             you’re this great artist,
                             this great poet
                             this great poet,
                             and it feels
                             so good
                             and it feels so good
                             and it feels so good
                             and it feels so good,
                             and you’re getting it
                             while
                             while you can
                             and you’re getting it
                             and you’re getting it while you can
                             while you can,
                             because
                             living
                             in a house
                             because living in a house
                             because living in a house
                             because living in a house
                             your heart
                             inside
                             inside
                             because living in a house
                             inside your heart
                             because living in a house
                             inside your heart
                             is Janis
                             Joplin is Janis Joplin
                             inside your heart is Janis Joplin,
                             and you’ve got
                             3 heads
                             and you’ve got 3 heads
                             and you’ve got 3 heads
                             and you’ve got 3 heads
                             and you’ve got 3 heads
                             and 6 arms
                             and 6 arms
                             and 6 arms
                             and 6 arms
                             and there’s human
                             blood
                             inside
inside that whiskey
that whiskey glass
and there's human blood
and there's human blood
inside that whiskey glass
inside that whiskey glass, and the gas pedal's
to the floor and the gas pedal's to the floor
and the gas pedal's to the floor in a $14,000 car
in a $14,000 car, and room service brings the blow jobs
and room service brings the blow jobs, while somebody is tonguing your asshole
while somebody is tonguing your asshole
while somebody is tonguing your asshole, and breakfast in bed
and breakfast in bed and breakfast in bed, and white bedsheets
and white bedsheets, and white bedsheets, heroin in bed
in bed heroin
heroin in bed
in bed heroin
in bed heroin
in bed, and it's Merry Christmas
Merry Christmas
Merry Christmas
Merry Christmas
in a Barbers
Stanwyck
movie
in a Barbara Stanwyck movie, and you’re stuck
you’re stuck
you’re stuck in an elevator shaft
until tomorrow morning
until tomorrow morning in an elevator shaft
until tomorrow morning,
until tomorrow morning,

How could you have gotten so depressed
you are pretentious
you are pretentious and pompous
and totally out-to-lunch
and totally out-to-lunch, everything
you’ve believed in
everything you’ve believed in
and stood up for
and stood up for
and stood up for
and stood up for
for years and years
and years and years,
is either slightly wrong
or completely wrong, and you've been fooling yourself and you've been fooling yourself and you've been fooling yourself and misleading people and misleading people

The money supply increased for a second week in a row for a second week in a row, business loans shrank once again, business loans shrank once again, and the United States treasury and the United States treasury, pressed for cash pressed for cash pressed for cash, had to borrow more than $1 billion had to borrow more than $1 billion, to tide it over to tide it over until corporate income taxes
His adoring parents
showered him
with everything
he could think of
showered him with everything
he could think of
an annual change of cars, a $5,000 boat
a $5,000 boat, a pool table
a pool table in the basement
a pool table in the basement, more
more money than he knew
than he knew what to do with
what to do with more money
more money than he knew what to do with,
and when he dropped out of high school
and when he dropped out of high school,
there was even a job waiting for him
there was even a job waiting for him
in the family's Buick dealership
in the family's Buick dealership,
and 23-year-old and 23-year-old
and 23-year-old Ronald DeFeo came home one night, came home one night last week, came home one night last week, got out his rifle, got out his rifle, and went methodically and went methodically from one bedroom to another from one bedroom to another and went methodically from one bedroom to another, killing his father killing his father, killing his father, his mother his mother, his mother, and his four younger brothers and sisters and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger brothers and sisters, and his four younger
that’s the way
the cookie crumbles
the way this cookie crumbled
is you are
this bag
of old
bones
and wrinkled
flesh
you are this bag
you are this bag of old bones
and wrinkled flesh
of old bones and wrinkled flesh,
and you are drugged
out
and you are drugged out
you are drugged out,
in this dismal
hospital
in this dismal hospital
this dismal hospital,
and everyone
you ever knew
and everyone you ever knew
has disappeared
has disappeared
has disappeared,
and your friends
are these other
dying
people
are these other
dying people
are these other dying people,
and you’re in
this bed
and you’re in this bed
and you’re in this bed,
and they’ve got
tubes
up
your nose
you’ve got tubes up your nose,
which they tell you,
go down
into your stomach
go down into your stomach,
go down into your stomach,
and tubes with needles stuck into your arms
and tubes with needles stuck into your arms
and when I'm dead
and when I'm dead, bye-bye
bye-bye, I'm not going to miss any of you
I'm not going to miss any of you
and it didn't matter that you wanted it anyway
that you wanted it anyway, and it doesn't matter
and it doesn't matter if you want it now,
and it doesn't matter if you want it now, how could he have done that to me
how could he have done that to me, my friend
my friend
my friend
my friend, why did
why did he do it
he do it why did he
do it why did he do it,
why did he do it,
and it tastes sour
sour and it tastes sour
and it tastes sour and salty
and it tastes sour and salty
and salty, and sweet,
and sweet, and sweet,
and sweet, and bitter
and bitter, and bitter
and bitter, the uncertainty
the uncertainty
the uncertainty and dissatisfaction
and dissatisfaction
and dissatisfaction
and dissatisfaction
and you can’t cop out
and you can’t cop out
and you can’t cop out, because
it would be too humiliating
because it would be too humiliating,
and there’s no way out of it
there’s no way out of it
there’s no way out of it
How
How can I be doing
I be doing this to myself
this to myself How can I be doing
How can I be doing this to myself
How can I be doing this to myself,
I promised
I’d never do
I promised I’d never do this to myself again
I promised I’d never do this to myself again
you are an old person
you are an old person,
it’s you inside
this old decrepit skin
it’s you inside this old decrepit skin,
your body is falling apart
your body is falling apart and you remember
and you remember and you remember
and you remember and you remember
you were inside this young beautiful body
you were inside this young beautiful body
you were inside the young beautiful body,
you had it all
and you had it all
and you had it all,
you used to be a great beauty
you used to be
you used to be a great beauty
you used to be a great beauty,

all
the world
at your fingertips
all the world
all the world at your fingertips,
all the world at your fingertips, and you got

and you got
a lot
of mileage
out of
out of
that one
and you got a lot of mileage
out of that one
you got a lot of mileage out of that one,
except
except
you could
never
never
never grab
hold of it
hold of it
for long
for long
enough
enough
you could never grab hold of it

for long enough
for long enough,
for long enough, you couldn’t

you couldn’t quite
quite
make it
make it
happen
happen
you couldn’t quite

you couldn’t
make
make
make
make

it happen
it happen
you couldn’t quite make it happen,

you couldn’t quite make it happen, but it sure

but it sure felt
good

but it sure felt good
when it did
when it did
when it did
but it sure felt good
when it did,

when you had it
you had it
when you had it
when you had it

38
when you had it  it's nighttime  it's nighttime,  it's just  it's just  one  one  more  more  night  night  again  again  it's just one  more night  more night  it's just one more night again  again  again, and you're home  and you're home, and you're home, lying  lying on the couch  lying on the couch with the blue flowers  with the blue flowers, there's nothing to do  there's nothing to do, and you can't be with anybody for another 12 hours and you can't take it one  one more  minute  minute and you can't take it and you can't take it one more minute one more minute, and you hate being alone and you hate
and you hate being alone, and you hate being alone,
you’re shaking you’re shaking
shaking, it’s out
of control
it’s out of control
it’s out of control, contagious poison contagious poison
contagious poison
contagious poison
it’s a TV quiz show
it’s a TV quiz show, Strike It Rich
Strike It Rich, The Price
The Price Is Right
The Price Is Right, The $25,000 Pyramid
The $25,000 Pyramid, Concentration
Concentration
Concentration, you’re always watching
you’re always sitting
there watching
you’re always only sitting there watching, and you get the big chance
and you get the big chance, you get
you get up
up

40
you get up there, and you win a vacuum cleaner, and you win a vacuum cleaner, a sewing machine, a sewing machine, and a complete set of Teflon cooking pots, and you blow it, and you blow it, and you blow it, you guessed wrong you guessed wrong you guessed wrong and they take all the prizes away, and they take all the prizes away, and the consolation prize and the consolation prize is dinner for two in a chinese restaurant is dinner for two in a chinese restaurant and you almost won and you almost won and you almost won won a new car, a new car, a new car
Buick dedicated
to the freedom
in everyone,
a yacht
a yacht,
a trip
around
the world
a trip around the world,
you almost
won
you almost won
the million
dollar
lottery
the million dollar
lottery
you really
wanted
you really wanted
everything
so much
you really wanted everything so much
everything so much,
and if that isn’t
bad
enough
and if that isn’t
bad enough
and if that isn’t bad enough,
everything
is taken
away
again
everything is taken away
is taken away,
again,
the inconceivable
wipe-out
the inconceivable wipe-out
the inconceivable wipe-out,
and you’re dead
and you’re dead
and you’re dead
and you’re dead
and you're dead, they pull
they pull the sheet
the sheet over your head
they pull the sheet over your head, and take you
to Cook's Funeral Home
and they take you
and they take you
to Cook's Funeral Home, where
where they stick needles into you
where they stick needles into you
where they stick needles into you
and this machine sucks all your blood
your blood out and this machine sucks
all your blood out, and pumps
and pumps formaldehyde into your body
formaldehyde into your body, and fills
your very own body with embalming fluid
from the center of your heart rises
from the center of your heart rises
from the center of your heart rises
from the center of your heart rises
the purity rises

43
the purity
the purity
the purity
and clarity
and clarity
and clarity, rises the purity and clarity
and clarity, in the center of your heart where it’s always been, and it’s hard not to freak out
and it’s hard not to freak out, you’ve always freaked out when it gets down to the nitty-gritty, you’re getting out of your body you’re getting out of your body, and light and light and light vomits and light vomits out of your mouth and light vomits out of your mouth, peeling off a rubber suit peeling off a rubber suit, and there’s this coffin and there’s this coffin, all
these people

talking

all these people talking
talking,

and praying

and praying

and praying,

and chattering

and chattering

and chattering,

it could

almost

be a nightmare

it could almost be a nightmare,

if it weren't

such a joke

if it weren't such a joke

if it weren't such a joke,

and it's a lighter

shade

than pale

it's a lighter

shade than pale

it's a lighter shade than pale,

and there's

no regrets

and there's no regrets

and there's no regrets,

and you are nothing

and you are nothing

and you are nothing,

unwavering

unwavering

unwavering,

and in a snap

of the fingers

clear
clear
clear,
vacuous
clear,
vacuous,
vacuous,
without
duality

without duality,
or end
beginning, middle or end,
without birth or death
without birth or death,
without passing away
without passing away for changing,
without anything that can be indicated
without anything that can be indicated,
without words
without words
not to be realized
not to be realized through effort
not to be realized through effort, anything
to be done without anything
to be done without anything to be done, inconceivable
inconceivable inconceivable inconceivable
inconceivable
and unceasing
in flow

We
all
We all
grew
to sleep
to sleep
last
night
went to sleep
went to sleep
We all went to sleep last night
last night,
and had dreams
and had dreams
went to sleep last night,
and had dreams,
good
and bad
dreams
good and bad dreams,
happy
happy
happy
and suffering
and suffering
and suffering
dreams
dreams
dreams,
and now
and now
and now,
we are
all
here
we are all here
now
we are all here now
now, now,
where
are the places
you visited
in your dreams
where are the places
you visited in your dreams,
where
did
your dreams
go
where did
your dreams go
where did your dreams go?

John Giorno
1975
The Street by Aram Saroyan. The Bookstore Press. $2.95.

Aram Saroyan has written a cheerful, autobiographical novel about growing up while becoming a writer. He reviews himself in the Sixties through grasscolored glasses, he'd determined his poetry would be the voice of his generation, his poem posters the rivals of Warhol's icon/images and his reward, discreet and instant fame.

Most of the action takes place in New York from his base of operations, his apartment on the street. There are trips On acid and to other places.

Part Armenian-Jewish, part pure Hollywood, he knows he needs a gimmick, not the one-liner, but the one-worder. He will bring an international revolution in language, the movement known as Concrete, to the United States. His contribution to the liberation of language will be the oneword poem.

His other quest is for a reliable and stunning erection. So, to harden his penis and master his craft he chooses, instinctively, the toughest poetic form with the widest boundaries, the distilled discipline of the oneword poem with its sound and visual permutations. Work conquers all.

But not for him is the bitterness of the revolutionary as outcast Saroyan has a gift for knowing the right people. He's been bred to it. He mentions them continuously. Names are scattered like valentines and red herrings across the trail of his invention.

He uses his gimmick, his art, his oneword to meet and mingle with the New York school of poets, the California school, to knock out and win the support of his reluctantly admiring remotely loving dad, and to get famous.

Saroyan doesn't wear the mark of the avant garde, a craving for acceptance while vaunting separateness. He's a poet in a work shirt with a Trinity blazer in the closet. This causes its own set of problems—more for him than for me, as a reader.

Ingenuously, he doesn't see the metaphorical little old lady in the audience with a furled umbrella, waiting to pounce on a memorable line. To carry home in her shopping bag, he doesn't hear the academic.
portrait of Aram Saroyan by Alice Neel, 1963
poet demanding to see his sestinas. He expects to be applauded as a boy-genius.

Clues to poetic process and technique are left casually lying around, sometimes lightly disguised. Preparing his book, *Works*, feeling wonderful, he writes,

I, though—I was a typewriter, the typewriter itself, I guess

For the visual poet typeface influences meaning.

I write on a typewriter, almost never in hand
(I can hardly handwriting, I tend to draw words)
and my machine—an obsolete red-top Royal Portable—is the biggest influence on my work.
This red hood holds the mood, keeps my eyes happy. The type-face is a standard pica, if it were another style I'd write (subtly) different poems. And when a ribbon gets dull my poems
I'm sure change. (A.S.)

quote: *Anthology of Concrete Poetry*, 1967

It wasn't zeal for research that led me to look that up, just the desire to find the rest of it, read sometime, liked

Other patterns surface. As he trips on acid he sees patterns on the sidewalk, patterns in concrete, usually invisible, intricate designs of heel marks. I see Bob Cobbing's slurred overlapping letters, his dance patterns, heel marks on paper

Saroyan neatly wraps and presents process, particularly of associative sound, and his fear of impotence and failure in the narrative of a dream to his psychiatrist, Dr. Schneider

The dream went like this. I had to take a piss and I was outside a small cabin seemingly in the outskirts of the city, a small yard area at the end of which I noticed a shady looking character, possibly a fag. I opened the wood door and stepped into the cabin which turned out to be a rather large bathroom. Directly in front of me was the toilet, and at the far end of the room was a bath-tub in which Leslie Caron, the movie star, stood soaping herself. The door closed behind me, I took a piss, looking over at Leslie Caron, whom I had always found attractive. Then I looked down at my penis, little in doing the job of pissing, and as I looked at it—superimposed on the image of the little penis, came the image of an erection until gradually the little penis disappeared, leaving the erection. I turned again to Leslie Caron and there was a knocking on the door, possibly the fag, I thought.

Then I woke up.
Dr. Schneider asks,

"What does Leslie Caron mean to you?"
"I don't know. I think she's beautiful"
"What about her name?"
"Well, just take the name Caron. Sound like anything?"
"Caron, Caron... no, can't think of anything."

There seemed to be a sharp gleam in his eye across the room. Still I didn't know what he was driving at
"What is your mother's name?"
"Carol," I said.
"Last name?"
"Matthau."
"No, before that."
"Saroyan."
"Right. Carol Saroyan."

The idea was the name "Caron" amounted to a kind of condensing of the two names Carol Saroyan into one sound.

Further, "Leslie" could be construed as "Let's lie," meaning let's lie down together and fuck, and also let's lie to my father that we didn't do it. The knock on the door was more than a knock actually, as if the door would soon be broken down was both my father and myself as a fag, unable to sleep with a woman.

Saroyan is faithful to the oneword even in his dreams. The key to the dream script is the phrase, "Leslie Caron", implicit (I think she's beautiful), which can be read as "Let's lie Carol Saroyan", joining the "Ca" "r" and "an" sounds to make "Caron" and transposing the "I" sound, doubled, to the "Leslie" Sounds complicated, the process isn't Sound poets and dreamers work that way. Except that, awake, conjunctions and transpositions can be played out on the typewriter.

Christopher Cerf, the editor at Random House he is about to meet, and Gailyn, a woman who already looks famous to Saroyan the day he meets her, appear in his life at the same time. Random House will publish Pages, he will marry Gailyn. Problems solved.

But had he succumbed to Hollywood and the blandishments of Mike Nichols, would I have liked him as much as I liked Dustin Hoffman in The Graduate?

Anne Sue Hirshorn
ON SONIC MEDITATION

The meaning of meditation is problematical in that it has accumulated many different associations and a broad range of diverse practices and techniques. It appears often in a religious context, for example Buddhism, Christianity, and Sufism. Its secular counterpart is usually called concentration. Although all meditation, secular and religious, is similar in that it employs attention, awareness, concentration, openness, and repetition, many contrasts among different systems arise. Christian meditation, or contemplation, is usually a dwelling upon specific ideas, such as one's relationship to God, or the pursuit of an activity which is decided upon and directed intellectually. Certain Eastern practices are the opposite, advocating dwelling on emptiness of mind (Niruddha in the Yoga Sutras of Patanjali, "No Mind" in Zen Buddhism.) Some methods of meditation encourage mental imagery, others discourage all imagery, some promote the involvement of sense organs using visual, auditory, and somatic forms, others promote the abandonment of sensory modes. Further, there is action versus inaction, feeling versus indifference. In Taoism when action arises, it is spontaneous and natural, while in Confucianism, action is the result of ethics or intellect. I use the word meditation, rather than concentration, in a secular sense to mean steady attention and steady awareness, for continuous or cyclic periods of time. Any of the above practices or techniques may be employed when appropriate.

While one's attention is focused on a point on something specific, it is possible to remain aware of one's surroundings, one's body, movement of all kinds, and one's mental activity; in other words to remain aware of inner and outer reality simultaneously. Attention is narrow, pointed, and selective. Awareness is broad, diffuse, and inclusive. Both have a tunable range. Attention can be honed to a finer and finer point. Awareness can be expanded until it seems all inclusive. Attention can intensify awareness. Awareness can support attention. There is attention to awareness; there is awareness of attention.

Attention seems to be equated with mental activity and to be aroused by interest or desire. Awareness seems to be equated with the body's sensory receptivity. It is activated, or present, during pleasure and pain. Either attention or awareness can interfere with the other depending on the intensity of interest or the intensity of stimulation.
When either attention or awareness predominates or gets out of balance, the other tends to drift or become unconscious: For example, after practicing a difficult passage (or even an easy one) over and over again, with or without success in execution, the musician discovers in some part of the body a cramp which has developed from a faulty playing position. Awareness had been sacrificed for attention and became unconscious, or very low level, returning only with the urgency of the cramping pain. With conscious awareness, the cramp might have been avoided by adjusting the player’s relationship to the instrument without sacrificing attention, before a cramp could develop. In this case awareness would be supporting attention rather than producing a delayed interference reaction. If the passage was executed successfully, one might consider the cramp a small price to pay or it might not be associated with the activity. (It is also possible to sustain an inner muscular or visceral tension which is not noticeable or visible on the outside, so that the body appears to be in the correct relationship to the instrument.) If the passage was executed unsuccessfully, the faulty position disclosed by the cramp might be blamed and subsequently corrected. In the former case, some musicians who remain unaware for a long time, even years, often end by paying a high price for success.

When such things as severe chronic pains in the back or other parts of the body appear without apparent reason, they may be the results of some small but constantly repeated strain. The symptoms often do not respond to medical treatment, probably because the source of the now chronic ailment is continually repeated as an unconscious habit in association with “correct” habits of playing music. It is therefore most difficult to correct in any way whatever. Besides the misery of such a situation some musicians are forced to give up playing or singing because of such ailments, but even worse, some never realize the relationship of such illness to inner tension, because the appearance of the playing position seems to be correct and the music may sound right.

The opposite can be true: while awareness of body sensations remains present, attention can lapse or drift attracted by the larger phenomenon of a painful awareness. The musical passage may become automated and sound mechanical, parts or all of it may be interrupted or forgotten as attention is divided or diverted by awareness of the cramp or some other strong sensation. Attention then refocuses and intensifies awareness.

The proper relationship of attention and awareness can be symbolized by a circle with a dot in the center. (Fig 1)

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Figure 1
The dot represents attention and the circle awareness. In these respective positions both are centered in relation to each other. Awareness can expand without losing its balanced relationship with attention. Attention can be focused, as finely as possible, in any direction and can probe all aspects of awareness without losing its balanced relationship to awareness.

My *Sonic Meditations* are "sonic" in that sound and hearing, both active and receptive, are the foci of attention and stimuli of awareness, the enhancement and development of aural sensation are among their goals. The synchronization of attention and awareness, that is, keeping them balanced and conscious, is necessary. Also, the synchronization of voluntary and involuntary mental or physical activity is explored. The ear is the primary receptor or instrument, sound, both inner and outer, real and imaginary, is the stimulus of *Sonic Meditations*.

How and what does one hear? In order to answer this question, the mind must relax, as a muscle must relax, or the appropriate state of expectation must be present in body and mind in order to become receptive to both internal and external stimuli.

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**A Cup of Tea**

Nan-In, a Japanese master during the Meiji era (1868-1912) received a university professor who came to inquire about Zen.

Nan-In served tea. He poured his visitor's cup full and then kept on pouring.

The professor watched the overflow until he could no longer restrain himself. "It is overfull. No more will go in!"

"Like this cup," Nan-In said, "you are full of your own opinions and speculations. How can I show you Zen unless you first empty your cup?" (*Zen Flesh-Zen Bones*, Paul Reps, Tuttle)

As a composer I had to empty my cup: I became interested in dwelling on single pitches in my music at the end of the 1950's. There is a very long held note in the cello part of my *Variations for Sextet* (1959-60). The note lasts approximately half a minute and it is solo. It emerges from a hard attack, together with trumpet, horn and clarinet, with a few low level, evanescent piano harmonics. It is very long in the context of the *Variations* and other music of its style, which deal with radical shifts in rhythm and timbre. The long cello tone is a very brief meditation, although I was not thinking of it that way at the time. It had at least two functions: 1) It represented a very slow contrasting tempo, within a multiplicity of changing tempi. 2) Its harmonic ambiguity increased as it stretched out in time, although the tone itself became an object of interest rather than where it was leading. It signaled my growing interest in timbral shapes and changes, the complementary opposite of chordal or harmonic changes.

Drones of all kinds, such as motors, fluorescent lighting, freeway noise are ever present. The mantra of the electronic age is hum rather than *Om*. These constant soundings influence everyone, whether con-
sciously or unconsciously. Some adverse effects can occur when the influence is unconsciously received: For example, a musician who unknowingly plays in tune with 60 hz. hum rather than B♭ 61.735 in an ensemble. Or an ensemble which does not realize the out-of-tuneness caused by the discrepancy between standard musical tuning in reference to A440 and 60 hz. hum.

I began to seek out drones of all kinds and to listen to them consciously, allowing myself to hear the myriad shifting, changing partials of a constant tone, or of broad and narrow band noise. My subsequent music, both electronic and instrumental reflected this interest. Whole pieces became single tonal centers or noise bands with characteristic timbral shaping. I was quite satisfied with this work, emotionally and intellectually, although I had apparently abandoned Western harmonic practice.

—the knowledge of sound can give a person a magical instrument by which to wind and tune and control and help the life of another person to the best advantage. The ancient singers used to experience the effect of their spiritual practices upon themselves first. They used to sing one note for about half an hour and study the effect of that same note upon all the different centers of their body: what life current it produced, how it opened the intuitive faculties, how it created enthusiasm, how it gave added energy, how it soothed and how it healed. For them it was not a theory but an experience. (Sufi Inayat Khan, Music, Ashraf Press, Pakistan)

I continued to empty my cup and follow my secular way: My interest and fascination with long tones was centered in attention to the beauty of the subtle shifts in timbre and the ambiguity of an apparently static phenomenon. Why was a tone which went nowhere so seductive? My awareness was adrift.

In 1969 I began to work with dancer, Al Chung Liang Huang, and with him I began the study of Tai Chi Chuan. The work with Huang in this Chinese form of meditation movement involved breath rhythm, synchronized with slow, circular motions of torso, arms and legs. I had been playing and singing with my accordion, slow lingering improvisations on a tonal center. I began to translate the breath rhythms and the slow natural motions of Tai Chi to my solo improvisations. I noticed that I began to feel better physically and mentally; I began to crave more retreat to the calming influence of these drone-like improvisations, from what seemed to be a nervous, frantic music world, full of hasty rehearsals, and constantly noodling performers with up-tight vibrations.

By 1970, some other women had joined me to form The # Ensemble, an improvisation group, both vocal and instrumental, devoted to unchanging tonal centers with emphasis on changing partials. After a long period of working together a profound change occurred: rather than manipulating one's voice or instrument in a goal oriented way in order
to produce certain effects, we began to allow changes to occur involun-
tarily, or without conscious effort, while sustaining a sound voluntarily.
It is an entirely different mode; and like the professor whom Nan-In
poured continuous tea, opinions and speculations have no place in this
activity.

My first conscious recognition of this change resulted in the articu-
lation of “Teach Yourself to Fly”, Sonic Meditation I.” I say articulated
rather than composed because the instructions were transmitted orally
many times before being committed to paper.

We could no longer call our activity improvisation.

Teach Yourself to Fly
Dedicated to Amelia Earhart

Any number of persons sit in a circle facing the center. Illuminate the
space with dim blue light. Begin by simply observing your own breath-
ing. Always be an observer. Gradually allow your breathing to become
audible. Then gradually introduce your voice. Allow your vocal cords to
vibrate in any mode which occurs naturally. Allow the intensity of the
vibrations to increase very slowly. Continue as long as possible,
naturally, and until all others are quiet, always observing your own
breath cycle. Variation: Translate voice to an instrument.

“Not a Theory but an Experience”

Any number of persons sit together in a circle facing the center.
People sitting together in a circle are a living symbol of unity as well
as a unified reality.

Figure 2

All are on the same plane. All are relating to the same center.
Illuminate the area with dim blue light.

Low illumination is less stimulating to the visual sense and helps to
center one’s awareness in the body, awakening the sense of hearing and
the somatic sense which has an intimate relationship to the ear.

Begin by simply observing your own breathing.

The key principle in this meditation is observation of the breathing
cycle. Observations meaning to remain attentive and aware without con-
sciously manipulating or interfering with the observed. Observation
requires a receptive mode of consciousness. an empty cup. The breath
cycle is a bridge between voluntary and involuntary activity. It can and
does continue all the time without one’s conscious attention or aware-

ness. Sometimes it is only noticed when one is struggling to gain voluntary control over it. By trying to observe the breath cycle without disturbing it, one begins to tune an activity which is both conscious and unconscious. In short, breath is the door to the unconscious where a great store of energy lies ready to support or obliterate conscious efforts. Energy is neither positive nor negative, but it can become either.

Is it possible to observe the breath cycle without disturbing it? Heisenberg’s principle of uncertainty as applied to quantum theory, teaches that

there is no such thing as mere observing, in the sense that the only action is a one-way action of the object on the observer; every observation we make is bound to act on the object we observe, even if only by the impact of a single quantum of light. In other words, there is always a mutual interaction between the observer and the object. (Atomic Physics Today, Otto R. Frisch, Fawcett)

Perhaps participation in Teach Yourself To Fly is to experience Heisenberg’s principle of uncertainty.

Although my instructions ask for observation in its receptive sense, somewhere complementary action is occurring. The breath does change, if the attention remains focused on the cycle. What the quality of these changes are is personal and varies with each participating individual. In my own experience with this Sonic Meditation my breaths become very prolonged. The rate reduces to 2 or 3 per minute or less. The effect is very calming to the nervous system and the whole body. I always feel refreshed and very relaxed afterward.

There are three degrees of breath current. One degree is the simple breath which is inhaled and exhaled by the nostrils. This current reaches outside and has a certain effect. A greater degree of breath current is blowing. When a person blows from his lips, that breath current is directed more intensely, therefore healers who have understood this principle make use of it. And the third degree, in which breath is most intense, is sound: Because in that degree the breath, coming in the form of sound, is vitalized. (Inayat Khan, op. cit)

Always be an observer. Restrain any desire to manipulate, although a voluntary action is introduced: Gradually allow your breathing to become audible. Here, while attention remains focused on the breath cycle and its involuntary changes, one must synchronize the voluntary increase in air pressure without consciously manipulating the cycle. Thus, the choice of the word ‘allow’ for transmitting this instruction. This linkage is not necessarily easy.
What the meditator realizes in her practice is to a large extent how she is failing to meditate properly, and by becoming aware of her failing she gains understanding and the ability to let go of her wrong way. The right way, the desired attitude, is what remains when we have, so to say, stepped out of the way. (On the Psychology of Meditation, Claudio Naranjo, Esalen Books)

If I am successful as an observer, while my attention remains fixed on the breath cycle, another phenomenon may appear; that is: While attention remains steady, keeping the details* of breathing clearly in focus, awareness is present and may be expanding. During this process it is also possible to observe myself attending and being aware. For me this is a highly desirable mode of consciousness. It seems that this aspect of observation might be the element of synchronization between attention and awareness. It is as though a teacher, mentor or guru in the form of oneself has appeared internally to give one feedback or reflect the way things are. (Fig. 3)

![Diagram](image)

The reciprocal relationship of attention and awareness seems to give rise to this aspect of observation, the observation of attention and awareness also having attention and awareness.

There is a fourth aspect to this apparent three-way relationship which can be represented as in Figure 4.

![Diagram](image)

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*The details of the breathing process are many. One might select any detail as the focus of attention or the process as a whole. For example, one might focus on the passage of air in and out of the nostrils, or the passage of air through the throat, or the feeling of expansion and compression in the body, etc. Such a detail once selected must remain as the focus of attention.
Often, or even ordinarily, when my attention is engaged and awareness is present, or absent as the case may be, I am too caught up in the present moment, or subjective, to also observe myself during an event or events. Later however, reflecting on a situation, it is possible to remember oneself in the event or events objectively in detail. The memory may occur spontaneously or be retrieved laboriously indicating that observation has taken place on some unconscious level. The relationship of conscious observation to unconscious observation might be similar to the relationship of attention and awareness. It can be represented by the same dot and circle (Fig. 5), the dot representing conscious observation and the circle unconscious observation, with the same sort of reciprocal centered relationship possible.

![Figure 5](image)

The complementary relationship of all four phenomena could then be represented as follows. (Fig. 6).

![Figure 6](image)

Each phenomenon seems to have the power to support or distract, depending on balance or centeredness of the relationships.

When observation remains unconscious, one is often obliged to seek an outside, objective observer such as a teacher, doctor or adviser for the necessary feedback or reflection on one’s condition, which may help to make one’s own observation conscious. Progress to new levels of finer, more sustained attention and larger, more inclusive awareness is arrested without accurate, objective feedback from the observation mode, either from an outsider or the insider: one’s self. Then gradually introduce your voice. What is the sound of my own voice? What would it sound like if I had not adopted the way it sounds now? What models am I using? What is the sound of my original voice? Allow your vocal cords to vibrate in any mode that occurs naturally. Again, the word ‘allow’ meaning no conscious manipulation of the vocal cords in order
to produce a particular sound. No sound is more desirable than another, all are accepted. Simply be aware of the sounds that emerge, while the attention remains focused on the breath cycle. Allow the intensity of the vibrations to increase very slowly. The voice enters more and more fully with the increase in intensity, still without conscious manipulation. Vibration of the vocal cords should be occurring before one becomes aware that they are vibrating and imposes a conscious direction for a specific sound or pitch, causing a lapse in attention.

Slowness is relative. It might take any length of time, depending on the experience of the meditator. Actual time periods seem to increase in length with practice, but time perception in terms of clock time appears to be inverse, or, longer and longer time periods seem shorter and shorter as attention improves. Continue as long as possible, naturally, and until all others are quiet. There are many individual variations in comfortable time lengths for such vocal production. Usually there is a kind of group consensus which occurs spontaneously and supportively. There is some group recognition of peak activity and a natural decay time as the meditation ends as it began. Variation: Translate voice to an instrument. A musical instrument, of course, is an amplifier, an extension of the musician to a certain extent. Like all amplifiers it also acts as a band pass filter. As beautiful as the sound may be, it cannot be as flexible and rich in partials as the human voice. A trained singer, such as the soprano, contralto, tenor or bass of Western art music, or pop singer of various distinctive styles has a vocal filter produced by his or her training. Some such singers become unable, or refuse to produce any sounds beyond or different from what the training has taught. There is a fear of breaking training or of ‘ruining’ one’s voice, or there is simply a devaluation of anything else. Many singers actually do ruin their voices by striving and straining for effects which are easily attained by certain models, but are unnatural or impractical for their own voices. Or, by straining against the effects of bodily tension produced by stage fright and other pressures, in order to sing. Today’s singer must not only meet the challenge of Western art or pop music, but of world music with all of its vocal variation and extensive techniques. This requires openness, awareness, receptivity and the exploration of the voice under reasonable conditions such as Sonic Meditation offers.

When I articulated “Teach Yourself to Fly” for The 9 Ensemble, some of us were playing instruments. As understanding increased of what we were doing, it was accompanied by frustration with the filter systems imposed by the instrument. Gradually we abandoned instruments in favor of the development of our voices and the awareness of the physical changes in tension towards relaxation, brought about by the meditations.

In the Middle East, among Orthodox Christians and Armenians, there is a custom that they do not use an organ in church, they use a chord or sound made by ten or twelve persons sitting with closed lips. It has such a wonderfully magical effect, it reaches so
far and so deeply into the heart of man, it produces such a religious atmosphere, that one feels that there is no necessity for an organ, it is a natural organ which God has made (Inayat Khan, op. cit.)

Nevertheless, an instrumental version can be instructive and beautiful. Such a translation is most natural or direct for wind and brass players. String, percussion and keyboard players have to project their vocal cords to the instrument so that body movements which activate sound vibrations are synchronized with the breath cycle as exactly as possible. The choice of pitch must come involuntarily.

So what is the sonic result of “Teach Yourself to Fly”? Because of the underlying principle, observation of the breath cycle, there is always the unity of a characteristic drone. The texture resembles ocean waves. The individual aperiodic coincidences of different breath cycles creates a variety of details. There is an increasingly rich production of partials. The form of the whole is a dynamic arch.

The effect is restful rather than stimulating. The energies of a few to many people participating together amplify, reinforce and sustain the effects, but one can also participate alone with good results. The resulting awareness of one’s body in a relaxed mode, the fresh receptivity to external sound, the discovery of unused vocal or instrumental range and qualities seem primary since the pressures associated with my former music world were not often conducive to such things. However, it happens that I very much like the musical as well as social and psychological results of Sonic Meditations, although it seems to require re-orientation of the tangled jungle of expectations among performers and audience.

The Problem of Music

Be sure that you do not train yourself to music, in case this holds you back from even higher perceptions. (Ibn Hamdan, The Way of the Sufi. Idries Shah, Dutton.)

*Sonic Meditation* requires participation from all present. It is related to more ancient musical practices where listening as an audience, especially intellectually, was not the specialized practice it is today.

*Sonic Meditations* were intended for musicians of all levels, however an important aspect of this work as stated above, is that non-musicians may participate as well and often much better than musicians, whose training sometimes interferes.

The experience of *Sonic Meditation* can be immediate depending on the degree of commitment in the group. The experience is greatly enhanced and deepened over a long period of time with many repetitions. New participants are supported by the energy, focused attention and broad awareness of experienced meditators. Even one person with training can cause a large group to become more continuously attentive.

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and aware, just as one hypertensive individual can upset or affect a whole roomful of people. The training of attention and awareness, of course, has many applications towards other musical goals and interests as well as other disciplines.

In the winter of 1973, a research fellowship in the Project for Music Experiment, funded by the Rockefeller Foundation and sponsored by the Department of Music at the University of California at San Diego, allowed me to pursue Sonic Meditations further, on a daily basis, with twenty volunteers. As a result of this work, the following new meditations were articulated and composed. "My cup runneth over!"

SONIC MEDITATIONS

XII — XXV

All of these Sonic Meditations are intended to begin with observation of the breath cycle.

Pauline Oliveros

XII

One Word

Choose a word. Listen to it mentally. Slowly and gradually begin to voice this word by allowing each tiny part of it to sound extremely prolonged. Repeat for a long time.

Variations:
1. As above, but increase the speed of each repetition as imperceptibly as possible. Continue beyond the normal pronunciation of the word until the repetitions are as fast as possible. Continue.
2. As variation one but when the top speed has been reached and maintained, reverse the process by slowing down again as imperceptibly as possible until the original utterance returns.

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XIII
Energy Changes (For Elaine Summers’ movement meditation, Energy Changes)

Listen to the environment as a drone. Establish contact mentally with all of the continuous external sounds and include all of your own continuous internal sounds, such as blood pressure, heart beat and nervous system. When you feel prepared, or when you are triggered by a random or intermittent sound from the external or internal environment, make any sound you like in one breath, or a cycle of like sounds. When a sound or a cycle of sounds is completed, re-establish mental connection with the drone which you first established before making another sound or cycle of like sounds.

XIV
Tumbling Song

Make any vocal sound, but always go downward in pitch from the initial attack. The initial attack may begin at any pitch level. Go downward in a glissando or in discrete steps continuously. Go any distance in range, at any speed, dynamic or quality, but the breath determines the maximum time length of any downward gesture.

XV
Zina’s Circle

Stand together in a circle, with eyes closed facing the center. One person is designated, the transmitter. After observing the breathing cycle, individually, gradually join hands. Then slowly move back so that all arms are stretched out and the size of the circle increased. Next stretch the arms towards center and move in slowly. Finally move back to the normal sized circle, with hands still joined, standing so that arms are relaxed at sides. Return attention to breathing. When the time seems right, the transmitter starts a pulse that travels around the circle, by using the right hand to squeeze the left hand of the person next to her. The squeeze should be quickly and sharply made, to resemble a shot jolt of electricity. The squeeze must be passed from left hand to right hand and passing with the right hand as quickly as possible. The action should become so quick that it happens as a reflex, before the person has time to consciously direct the squeeze. Simultaneously with the squeeze, each person must shout HaH. This shout must come up from the center of the body (somewhere a little below the navel) before passing through the throat. There must be complete abdominal support for the voice. When the first cycle is complete, the transmitter waits for a long time to begin the next cycle. When the reaction time around the circle has become extremely short, the transmitter makes the cycles begin closer and closer together until a new transmission coincides with
the end of a cycle, then continue trying to speed up the reaction
time. If attention and awareness are maintained, the circle, depending
on its size, should be shouting almost simultaneously.
Variation:
1. Reverse the direction of the pulse using the left hand to transmit
   and the right hand to receive.
2. Reverse the direction of each cycle.
3. Each person chooses which direction to send the pulse. The
   transmitter continues to control the beginning and ending of a
   cycle.

XVI

Begin simultaneously with the others. Sing any pitch. The maximum
length of the pitch is determined by the breath. Listen to the group.
Locate the center of the group sound spectrum. Sing your pitch
again and make a tiny adjustment upward or downward, but tuning
toward the center of the sound spectrum. Continue to tune slowly,
in tiny increments toward the center of the spectrum. Each time
sing a long tone with a complete breath until the whole group is
singing the same pitch. Continue to drone on that central pitch for
about the same length of time it took to reach the unison. Then be-
gin adjusting or tuning away from the center pitch as the original
beginning pitch was.
Variation:
Follow the same instructions but return to the original beginning
pitch.

XVII

Ear Ly (For Kenneth Gaburo’s NMCE)
1. Enhance or paraphrase the auditory environment so perfectly that
   a listener cannot distinguish between the real sounds of the en-
   vironment and the performed sounds.
2. Become performers by not performing.

XVIII

Re Cognition

Listen to a sound until you no longer recognize it.

XIX

Lie flat on your back or sit comfortably. Open your eyes widely,
then let your eyelids close extremely slowly. Become aware of how
your eyelids are closing. When your eyelids are closed, turn your
eyes slowly from left to right, around, up and down. Let your eyes
rest comfortably in their sockets. Try to be aware of the muscles
behind the eyes and of the distance from these muscles to the back
of the head. Cover your eyes with your palms and shut out all the light. Become aware of all the sounds in the environment. When you think you have established contact with all of the sounds in the external environment, very gradually, introduce your fingers into your ears or cover them with your palms. Try to shut out all external sound. Listen carefully to the internal sounds of your own body working. After a long time gradually open your ears and include the sounds of the external environment.

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Your voice

Think of the sound of your own voice. What is its fundamental pitch? What is its range? What is its quality? What does it express no matter what you might be verbalizing or singing? What was the original sound of your voice before you learned to sound the way you sound now?

XXI

What constitutes your musical universe?

XXII

Think of some familiar sound. Listen to it mentally. Try to find a metaphor for this sound. What are the real and imaginary possible contexts for this sound? How many ways does or could this sound affect you? How do you feel about it? What is its effect upon you? How can this sound be described?

As a group meditation; sit in a circle. Find a sound common to all, then ask the above questions one by one. Allow plenty of time between each question. When all of the questions have been asked, the group shares their answers.

Variations: Try the same meditation with
1. an imaginary sound
2. a live sound
3. a remembered sound.

XXIII

Pure noise

Sing the purest tone possible, that is, with the fewest partials, in a comfortable register. Gradually change the quality of this tone to include more and more partials until it approaches or becomes a noise band. Continue as long as possible, going from pure tone to noise band with each breath.

Variation: Reverse the above process.
Focus your attention on an external source of constant sound. Imagine alternate sounds while remaining aware of the external source.

Your name

The Signature Meditation

1. Dwell on your name. Write it down as slowly as possible.
2. Visualize your name as you sign it mentally.
   a. with eyes closed
   b. with eyes open
3. Visualize your name in different kinds of writing, script and printing.
   a. vary the sizes from microscopic to gigantic
   b. vary the colors and backgrounds
   c. vary the dimensions from 2 to 3
4. Visualize or actually sign your name backwards, forwards, upside down, inside out.
   a. with the right hand
   b. with the left hand
   c. with both hands simultaneously mirroring each other.
5. Imagine hearing your name spoken, inflected, surging in many different voices, individual and mixed.
6. Imagine hearing your name in different spaces, from very small to very large, out of doors, indoors, amplified and natural.
7. Your Name, Mantra
   Fix your visual attention on your imagined signature. Repeat your name over and over many times mentally.

Pauline Oliveros